



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

may at another moment or under a different set of conditions appear as roseate as a sunset.

Scarcely less remarkable than favrile glass in artistic results is the Tiffany enamel, of which many specimens were shown at Buffalo. Many exquisite pieces of copper in repoussé, of chaste and unique design, and covered with an almost indestructible enamel as beautiful in its tints as the choicest of the favrile vases, were exhibited.

It is not the purpose of this article to describe individual pieces of the Tiffany output. One could no more do this effectively than one could describe the harmonies of a masterpiece of music. It is the intention only to state clearly America's rank in at least one line of art product, and to give some suggestion of the causes behind the mysterious and marvelous play of colors observable in the Tiffany ware. The Tiffany studios have their secrets of detail that are jealously screened from vulgar inspection—that is a matter of business which the public has no right to probe. The hint given above is sufficient for the inquiring and the curious.

JAMES L. HARVEY.



AN APPRECIATION OF HUBERT VON HERKOMER

No present-day artist has acquired a more enviable reputation, and none perhaps has secured for himself a surer place in fame, than Hubert von Herkomer. As landscapist, *genre* painter, portraitist, illustrator, enamelist, etcher, teacher, he has been equally successful. A man as many-sided as he, one so pronounced in his art theories and so loyal to his convictions, is a character with whom the student of art should be familiar.

Occasional notes and brief items have appeared during the last decade or so on some one or other of von Herkomer's activities, but it is only recently that a satisfactory account of his life and a critical analysis of his character and work have appeared. This is the sumptuous volume by A. L. Baldry, whose careful, painstaking study



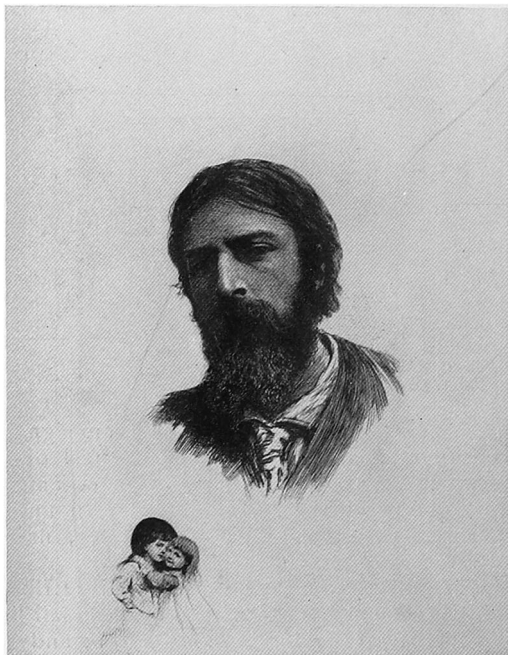
THE ARTIST'S HOME

meets all the requirements of the student and the general reader.* The book, however, in its massive, elegant form, and with its wealth of choice illustrations, is the luxury of the rich, and unfortunately is beyond the means of the average inquirer. A review and résumé of this work, in some measure in Mr. Baldry's own works, will, therefore, be acceptable to the readers of *BRUSH AND PENCIL*, the volume itself being earnestly recommended to those who wish to trace fully the development of this unique character.

It would be impossible, even if it were desirable, as Mr. Baldry says, to exclude personal details from any account of the artistic accomplishment of von Herkomer. The circumstances of his life and the character of his work are so inseparably connected that any attempt to trace his progress in the world of art involves also a history of himself and a study of his temperament. The man himself must be studied and pictured in order to make intelligible the nature of his effort. Heredity, early associations, his career as a man, have all played a definite part in the shaping of his art. He is a militant personality, and so attention must be given to the nature of the tactics by which he has secured his successes; and as far as possible, the motives which have actuated him in his undertakings must be analyzed.

It is always difficult to make a dispassionate analysis of the personality of a living man. In the character of an individual who is actually before us, and playing his part in the history of the moment,

*"Hubert von Herkomer," by A. L. Baldry. The Macmillan Company.



HUBERT VON HERKOMER AND HIS CHILDREN (1879)
From an Etching by the Artist



BACK TO LIFE
By Hubert von Herkomer

there are so many details which seem significant enough to call for consideration and discussion that the task of determining the essentials to which he owes his distinctive place among his contemporaries is apt to be perplexing. Intimate acquaintance with and close study of von Herkomer's personality, however, make explicable the secret of his success.

The first and most obvious of his attributes—one indeed that no one who comes in contact with him can fail to discover immediately—is a perpetual craving for occupation; and the second is a scarcely less apparent strength of will that enables him not only to direct his own professional practice, but to control and inspire with something of his own enthusiasm the men with whom he is associated in his undertakings.

His desire for work is in many ways a curious characteristic. It is not an expression of an exuberant physical condition, which from very excess of vitality needs an outlet for its superfluous energy. It is, on the contrary, accompanied in his case by comparatively poor health and a somewhat frail physique. Moreover, it is combined oddly with the imaginative mind of a dreamer who loves to lose himself in abstract fancies and to dwell on things fantastic and intangible. The whole association is at first sight altogether contradictory and unaccountable.

But the clew is to be found, as Mr. Baldry points out, in the fact that von Herkomer is dominated by the love of production. It is not sufficient for him to make his thought pictures and then to let

them pass into nothingness again without any effort to record them. He must give them shape so that other people may join with him in the pleasure of realizing them, and share in the emotions that he enjoys. It has, moreover, been necessary for him to subject himself to a close discipline by which his dreams could be made to help rather than to hinder the effectiveness of his producing. He has studied his strong points and his weak ones, and has learned exactly where to check a growing tendency and when to develop another. In this self-discipline appears the best evidence of his strength of will.

Von Herkomer has thus habituated himself to work in the way that could make the most of his capacities, and he has so ordered his life, that with the least waste of his energies he can produce the maximum of results. One concession to his original inclinations he has nevertheless allowed himself. Though he has conquered physical weakness and the dreamer's desire to leave unfinished things that, conceived in enthusiasm, needed strenuous and sustained labor to bring to completion, he has refused to tie himself down to any one branch of his profession.

The love of production, as he interprets it, is a many-sided passion, and he accepts to the fullest the latitude which it gives him. It means with him freedom to do whatever he likes, so long as he satis-



ALL BEAUTIFUL IN NAKED PURITY
By Hubert von Herkomer



THE LADY IN BLACK
By Hubert von Herkomer

emotion compounded of two ingredients, an intense love of art for its own sake and an overpowering ambition to excel. Under the stimulus which it supplies he is ready to face and overcome difficulties apparently insurmountable, and to attack problems which call for the most exhausting application. He glories in attempting what a man less saturated with the artistic spirit would avoid as too troublesome, or as too little likely to give results proportioned to the labor involved; and the pleasure that success brings him is enhanced by the feeling that he has

fies his artistic conscience by doing everything thoroughly, and by perfecting it to the utmost of his ability. Thus he is wont to pass from one interest into another. At one moment it is a portrait or a picture that engages him, at another it is an enamel, or he turns for a while to music, teaches, lectures, does etchings, invents a new process of engraving, goes deeply into artistic craftsmanship, makes audacious innovations in theatrical art, and intrudes into many professions that, according to the popular notion, are quite outside his sphere.

Next in importance in his desire to be always active comes his enthusiasm about the work itself. This is an



THE SERPENTINE DANCER
From a Dry-Point
By Hubert von Herkomer

justified himself as an artist by doing what his fellows have not the will or the power to accomplish. This enthusiasm for art, this devotion to accomplishment, Mr. Baldry thinks, and doubtless correctly, is responsible for the charge often made against the artist of being a conceited braggart.

Another factor of importance to be considered in any estimate of



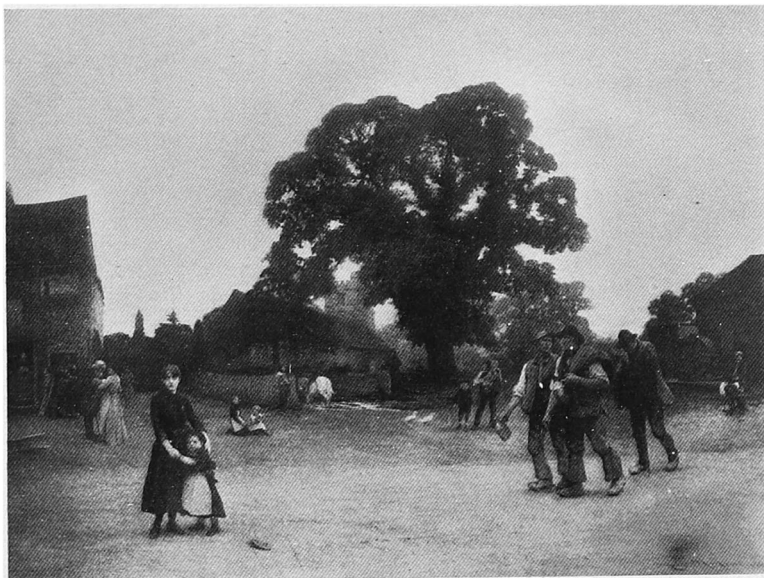
A DYING MONARCH
From a Herkomergravure
By Hubert von Herkomer

von Herkomer and his work is his German origin. Paradoxical as it may seem, his German blood has made him the type of artist that he is, and yet causes the only divergence between him and his art. In his tastes as a painter, his technical manner, his feeling for nature, and in the sentiment which so completely saturates his work, he is purely English, and reflects nothing that is not absolutely in keeping with the æsthetic instincts of the English people. But this wholly English art is the production of a man who is in mind, habit, and temperament strongly and characteristically German.

From the land of his ancestors come the fantastic imagination, the love of romance, the poetry, and the sense of rhythm and harmony which are with him fundamental principles. From Germany come as well his love of work, his determination and self-control, and

the persistent tenacity that has made possible the schooling of his nature; and from the same source he derives the outspoken enthusiasm that people who do not understand him call conceit. Heredity accounts, too, for that pride of race which has been so important in the shaping of his career, and has provided the dominant motive of his life.

A few words here of biography. The descendant of a line of working folk, von Herkomer was born in Waal, Bavaria, May 26,



OUR VILLAGE
By Hubert von Herkomer

1849. His immediate ancestors were skilled craftsmen. According to the legend associated with his birth, his father said, "This boy shall be my best friend, and he shall be a painter"; and through many years the father and son lived a life of the closest intimacy and the most affectionate companionship. When the boy was two years old the family emigrated to America, living successively at New York, Rochester, and Cleveland. In 1857, however, the Herkomers again crossed the Atlantic and settled in Southampton, England.

It was not until the lad was in his fourteenth year that he received any conventional school training in the rudiments of art practice. Then he became a student at the local school of art, and went consci-

entiously through the whole of the South Kensington routine as it was arranged in those days. In 1865 the father received a commission to reproduce, in wood-carving, Peter Vischer's Six Evangelists at Nuremberg. This offered an opportunity to take the boy to Munich, where he entered the preparatory school of the academy. The sojourn in Munich was spent by young von Herkomer in practice at home, attendance at an evening life class, and constant study of the pictures of old and modern masters in the public galleries.

Returning again to England, he was sent to the South Kensington school to go through the systematic train-



THE LADY IN WHITE
By Hubert von Herkomer



BEAUTY'S ALTAR
By Hubert von Herkomer
From an Enamel Painting

ing that was deemed necessary. It was here that he was thrown in contact with such men as Luke Fildes, Henry Woods, John Parker, and others now famous, who were then among the more advanced of the South Kensington students. In 1867 he had another term at South Kensington, when he fell under the influence of Frederick Walker, who in a marked degree affected his methods through the whole of his subsequent practice.

His career as a professional artist began as an illustrator for *The Graphic*, one of the most notable

of his early successes being his drawing of "Chelsea Pensioners in Church," the first idea for the picture which a few years later put him into the front rank of public favorites. While thus engaged as an illustrator, he was mindful of his ambition to excel as a painter,



LOVE SHALL SUFFER

A Study

By Hubert von Herkomer

and he kept persistently at work with the view to making his first appearance as an oil-painter at the Royal Academy.

This ambition was realized in 1873, when he exhibited "After the Toil of Day," a picture which was inspired by his love of Walker's pastorals. Just prior to this event, he had settled at Bushey, near Watford, a place chosen because of its nearness to London, which would allow him to keep in touch with the centers of artistic interest. He did not exhibit at the Academy in 1874, but later he sent his well-known picture, "The Last Muster," and so high was the general verdict on the work,

that at twenty-six he found himself ranked at once among the chief of the popular favorites.

Von Herkomer then reverted to Bavaria, and painted "At Death's Door," "Der Bittgang," and a portrait of Mrs. Henry Mason, which he exhibited in 1877. The following year he painted another English subject, "Eventide," a group of old women sitting round a table in one of the wards of the Westminster workhouse. In its strength, its directness, its originality, and its homely pathos, this picture, in popular estimate, took rank with "The Last Muster."

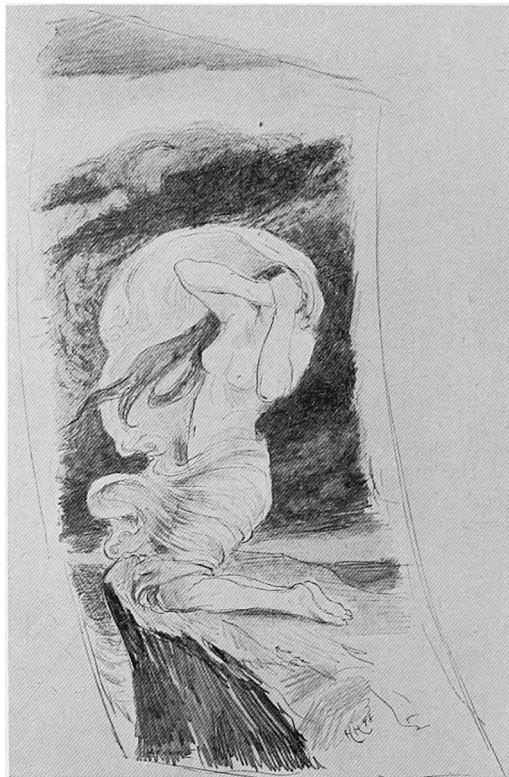
In the spring of 1879 he visited Wales in company with Mansel

Lewis, where in a tent studio he finished the notable landscape "Wind-Swept," which, together with "God's Shrine," "Grandfather's Pet," and several smaller works, was exhibited at the Academy in 1880. Other visits to Wales resulted in his impressive landscape, "The Gloom of Idwal," "Missing," "Home-wards," and other important pictures, all of which found their way to the Academy exhibitions.

Hitherto portraiture had only been an occasional digression from the ordinary line of his work, but in 1882 he stepped to the fore as a portraitist by exhibiting at the Academy his wonderfully strong picture of Archibald Forbes. The forcible presentation of character in this canvas caused a great stir in art circles, and centered upon von Herkomer the public attention. The direct result was, that he was importuned by a host of sitters who were anxious to have him

transfer their faces to canvas in the same striking way in which he had transferred that of Forbes.

In quick succession he produced portraits of Sir Richard Cross, B. Samuelson, Miss Katherine Grant, sometimes called "The Lady in White," Sir Edwin Watkin, Lieutenant-Colonel Sir Archibald Campbell, Briton Riviere, H. M. Stanley, the Reverend Canon Wilberforce, Professor Facett, Sir John Pender, Lord Herschell, the



THE DESPAIRING SHALL BECOME BLIND

A Study

By Hubert von Herkomer



AFTER THE TOIL OF DAY
By Hubert von Herkomer

archbishop of Canterbury, pictures of various members of his own family, and that remarkable portrait commonly known as "The Lady in Black," of which a reproduction is given herewith. To give a list of the many portraits von Herkomer has painted since he produced his first success in this line, his Forbes picture, would be tiresome. It is sufficient to say that during the last two decades no portrait-painter in England has been more successful, more sought after by the public, or more substantially rewarded for his work.

Despite the number and importance of his commissions for this class of work, however, he has never for any length of time neglected landscapes or ideal themes. The breadth of the artist's interests and the wide range of his abilities are evidenced by the variety of the subjects treated and the general excellence of the canvases produced.

"Words of Comfort," a small Bavarian picture; "Natural Enemies," a group of Bavarians quarreling in a beer-house; "Pressing to the West," a motley gathering of emigrants in Castle Garden, New York; "The Chapel of the Charterhouse," a work which he had been thinking about for years; "Found," which now hangs in the National Gallery of British Art; "A Board of Directors," a large group pictorially treated with an agreeable absence of formality; "All Beautiful in Naked Purity," a nude figure posed beneath masses of leafy branches; "The Burgermeister of Landsberg, with his Town Council," which is not only the largest but in many respects the most brilliant of all his works in its technical qualities—these and many another which it is impossible here to enumerate were produced and exhibited, and all added to his fame both as a draftsman and a colorist.

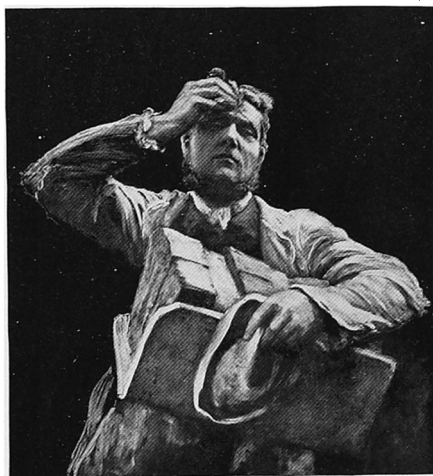
In a word, von Herkomer doggedly fought his way to a place among the most famous of the art-workers whom the nineteenth century has produced. Success after success came to him in his profession, his influence made itself felt in all sorts of directions, and the recognition of his powers became an article in the faith of the art world, in which he figured as an assured leader.

Only by a perfect comprehension of his own personality and by the happiest mixture of self-encouragement and self-repression could any man have made himself at the same time so various and yet so thorough in all his accomplishments. He has not dissipated his powers by attempting impossibilities; but he has never hesitated to strive after new results when he saw the opportunities of expressing his artistic beliefs by devices which he had not hitherto used, and certainly he has never spared himself in his efforts to attain his ideals.

At the age of fifty-two he has to his credit more successes than most artists can point to when they have far exceeded his span of years. That he has never dropped below his highest standard it would of course be absurd to suggest, for to no man, as Mr. Baldry aptly says, is given the ability to reach an unvarying level of excellence. But it may safely be said that when he has failed or fallen short of his best achievement, it has not been from want of application, or from an inclination to trade upon his reputation. He is too honest a thinker on art questions to work without conscience, and the objection to formalized practice is a fundamental article of his art creed.

Of von Herkomer's work as an enamelist, an etcher, a lithographer in black and white, the limits of this review will scarcely admit of discussion. Those interested in these branches of his art cannot do better than refer to Mr. Baldry's comprehensive work. The list of the medals he has won, and of the societies and associations to which he has been elected a member, is likewise too long to be enumerated here. Discussion of his technical methods must also be omitted.

Von Herkomer is now in the best period of his maturity, with capacities



THE HODMAN
From a Monotype
By Hubert von Herkomer

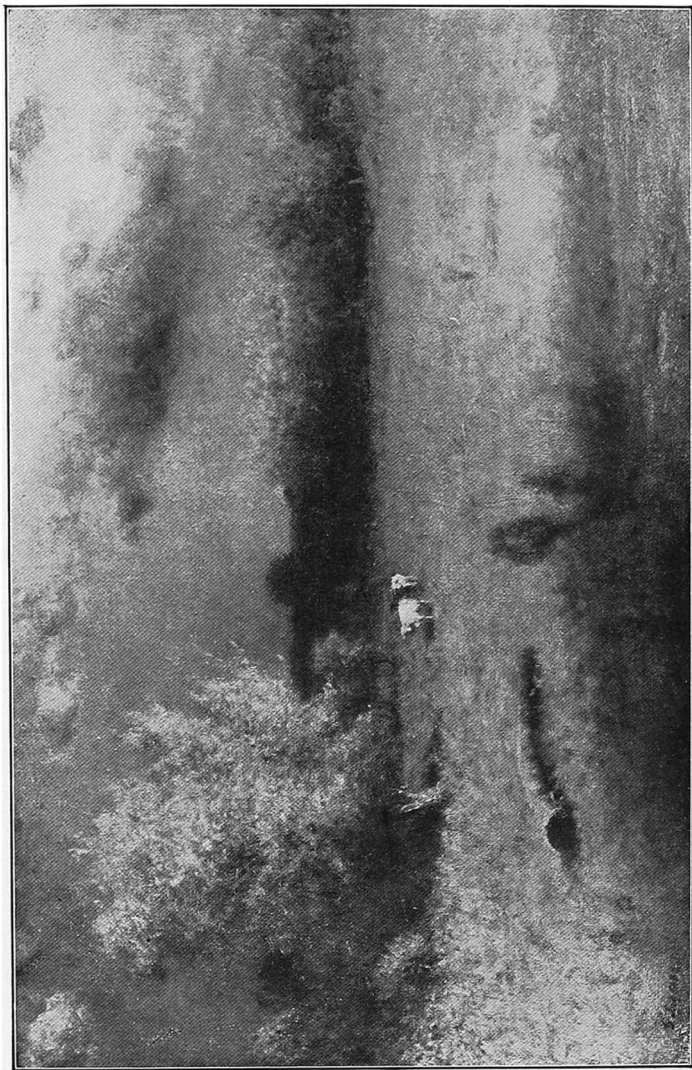
highly trained, and a deep and comprehensive knowledge of the details of his profession. What he knows he has learned by no easy reliance on the experience of others, but by exhaustive and prolonged experiment on his own account. As there is no symptom of waning in his energies, or of weakening in his enthusiasm, his development in coming years is almost certain to be as significant as it has been during the time that has passed. No figure in contemporary art history, in Mr. Baldry's opinion, is better worth watching, for there is none whose life is so definitely distinguished by those greatest of dramatic essentials, suspense and surprise.

MERRILL E. ABBOTT.



WHO COMES HERE?

By Hubert von Herkomer



THE APPROACHING STORM
By George Inness
Collection of Frederick S. Gibbs, New York

